

Cathy M. Dillon
16 Hendrie Drive
Old Greenwich, CT 06870
c/o AFM to FCC

RM-10803

RECEIVED

NOV - 1 2004

ENCLOSURE FILE COPY ORIGINAL

Federal Communications Commission
Office of Secretary

Regarding the importance of the local radio stations: Yes, I would like to see my local stations stay local. As a music teacher and a performing musician I feel that the local radio station is an important community venue. While I have not made any recordings speak of; the local station is a typical outlet and showcase for local talent. I have played and 'appeared' on the radio several times for the free exposure. It is generally a win-win situation. Where the local station is happy to arrange this type of event the larger stations are not. It would be a shame to loose the opportunity for local talent to be aired and celebrated at the local level; how else could they be "discovered" by the large media conglomerates? Many musicians make a living where they actually live, and the pride of a community in 'one of their own' can sustain a freelance business or jump-start a worldwide career. I am pleased to have the opportunity to voice my thoughts; and trust that the FCC will not neglect the voices and songs of the little stations and the grass roots of our continually evolving American music.

Sincerely,

Cathy M. Dillon 10 /29/04

RM-10703

RECEIVED

ROY TURNER
HC 71 BOX 535
DUCK, WEST VIRGINIA
25063
32 YR. MEMBER AFM LOCAL 24
AKRON, OHIO

NOV - 1 2004

BUCKET FILE COPY ORIGINAL

Federal Communications Commission
Office of Secretary

HERE IN WEST VIRGINIA , THE LOCAL RADIO STATIONS HAVE LOCAL
MUSICIANS PLAYING GOSPEL, BLUEGRASS, AND COUNTRY QUITE
OFTEN.....ESPECIALLY GOSPEL. IT'S A WHOLE DIFFERENT MUSIC WORLD
HERE.....MOST BANDS AND PICKERS PLAYING FOR NOTHING. BETTER
REPRESENTATION AND ORGANIZATION FOR THE PLAYERS IS MUCH NEEDED TO
ASSIST THESE GREAT PLAYERS TO EARN WHAT THEY ARE WORTH.....THERE ARE
SOME GREAT PICKERS IN THEM THAR HILLS.....I HOPE THE STATIONS ARE
COMPENSATING THEM .
I KNOW MONEY IS TIGHT BUT MUSICIANS DESERVE BETTER THAN A HOT DOG AND
COFFEE....

David Sywak
5044 Rexton Ln
Dallas, TX 75214

PM-10803

DOCKET FILE COPY ORIGINAL

RECEIVED

NOV - 1 2004

Federal Communications Commission
Office of Secretary

For submission to the FCC:

I am a professional musician in the Dallas area, and a member of my local DFW musicians union. I listen to classical music stations whenever I travel, and hear literally hundreds of works by hundreds of composers. With 300 years of repertoire to choose from, this is no surprise. I also listen to pop and rock. In these cases, I can be in Dallas, New York, or L.A. and be assured that I will still recognize most of the songs being played. All the stations sound alike. If I want to be introduced to new or independent artists, I listen to public radio (KERA in Dallas). This shouldn't be the only avenue for music exploration.

With CD prices being so high, I don't "experiment" to find new groups I might like. In the classical field, my live performances with up and coming or foreign based musicians educates me and helps steer my ticket buying and CD buying decisions. With national playlists, there is little exposure. Sure, I know when a superstar is coming to town to play a major venue, but not much more. If local stations had the freedom to play their own choices, I think many would begin to learn of great local and regional talent thank you.

Rm-10803

RECEIVED

NOV - 1 2004

George Zack
237 Woodspoint Road
Lexington, KY 40502

DOCKET FILE COPY ORIGINAL

Federal Communications Commission
Office of Secretary

In answer to your "Notice of Inquiry", allow me to introduce myself and make a few comments. My name is George Zack, Music, Director of the Lexington (KY) Philharmonic Orchestra. I can be reached at 237 Woodspoint Road, Lexington, KY 40502. I have been a professional musician all my adult life and hold a life membership in the AF of M in Local 118 in Warren, Ohio where I conducted the Chamber Orchestra there for 31 years. My experiences with local radio have been wonderful, since our orchestra contract calls for a re-broadcast of our Master Classical Concerts a week following the concert. These concerts have extended our name, reputation, and enhanced our presence in the state. I also produce a radio program, "The Enhancement of Music" every week. I am in my 31st year in that project. These two areas of broadcasting experience have enhanced the stature of the Lexington Philharmonic in ways no other medium could. We do not produce commercial CDs, nor do we make available tapes of concerts to constituents, but our presence on the air does more for us than any other method of spreading the word about our superb orchestra. In addition, local radio stations frequently interview me and members of our staff and visiting artists giving us free air time to promote coming events. One major problem I see is the building of megastation holding companies that broadcast pablum and programming not related to local events and arts. This dumbing down of the air waves has deteriorated the value of radio, in my opinion, and fails to serve the local constituency as well as it has in the past. We do get some wonderful support locally, but I see stations being eaten alive by large conglomerates who then put out the 24/7 broadcasts beamed to all stations in their stable. Our best example of public service to music comes from WEKU-FM, the Public Broadcasting Station at Richmond, KY, home of Eastern KY University. I thank you for addressing this problem and hope that radio can return to the service and entertainment industry it once was. I realize that profits come first, but that should not make quality nose dive to absolute zero across the country

Drew Daniels
8831 Collett Avenue
North Hills, CA
91343

RM-10803

RECEIVED

DOCKET FILE COPY

NOV - 1 2004

ORIGINAL

Federal Communications Commission
Office of Secretary

October 27, 2004

In my many years of performing, producing and recording music, I have never seen a worse time and a harder life for music, writers and performing artists than we are presently suffering. The homogenization of radio and broadcasting and print media have virtually destroyed the American Dream for songwriters, composers and music performers. What once was a landscape of limited opportunity is now a desert of hopelessness dominated by a few large media conglomerates that dictate American style and celebrity, not out of merit, but purely out of very carefully risk averse manufactured pap, designed for maximum profit and minimum controversy.

The days when a Bob Dylan could stir imagination to make people think are gone. Giant conservative corporations that desire pliant consumers now guarantee all the mindless, harmless and vapid filler flooding the airwaves, festering on store shelves and festooning billboards, that America uses to hide it's troublesome thinkers and bury them in public obscurity.

The old adage "be careful what you wish for because you might just get it" should be the constant warning of alarm sounding in the minds of our government agencies that are chartered to assure public access and fair use of the precious resource of a free press and media in the U.S. Without access and fair use, the hegemony of corporate interests will, over time, foment greater seething dissent that has no outlet--no cultural safety valve, and the homogenization of thought, art and media will cause migration of artistic talent to greener pastures and rob America's economy of yet another of its native resources.

In my capacity as an instructor of music and production students, I have seen spiraling desperation, dropping enrollments and a general sense that it is hopeless to try to make a contribution in America, against the juggernaut of corporate greed and avarice swallowing up the future of the arts in our nation. Not many struggling song writers can afford to gift radio station managers with Ferrari sports cars or month long trips to Hawaii. The payola scams of the 60's persist with only simple name change and more immodest extortion while the FCC fetes political contributors in lieu of doing its chartered duty. A disgrace and a crime.

While the wealthy in America may buy influence, that fact has no bearing on whether such influence is deserved or wisely exercised, and without a balance of the voices of Americans rich and poor, kitsch and talented, America's arts will wither and its voice will ring empty on the world stage.

NOV - 1 2004

DOCKET FILE COPY ORIGINAL

RM-10803

Federal Communications Commission
Office of Secretary

I am concerned and offended by the changes that are taking place in the media. Consolidation is creating a dangerous situation where the historically vital roll of the media to work in consort with the citizenry as a watchdog for our democracy is being emasculated. Instead, media conglomerates and government seem to be in collusion, working to lull citizens into apathy as they chase profits, whatever the cost. The forces that have brought us together today are a known quantity. We have lived with the effects of round one of deregulation and media consolidation. I'm not sure that musical creativity and diversity, and the livelihoods of musicians, as well as a healthy and viable democracy, can survive round two.

Let me speak to the music. There was a time when a local band could get airplay on a local station. We were proud to hear a song from our favorite band played back in rotation on the radio. We cheered them on as that airplay propelled them to a larger market, and claimed them as our own as we saw them on the Billboard Charts with a bullet. That is the way artists have, and should, develop. The cream rising to the top.

Today, Clear Channel chooses whom we hear. Ironic, because according to their CEO, they are "not in the business of providing well researched music." Due to their market share and vertical integration, there is no interest in local programming or airplay for local artists. Paid considerations, rather than the merits of recording and artistry, influence programming decisions. I'm sure you are aware of the inquiries by Senators McCain and Feingold into issues of payola. Clear Channel can leverage their radio stations against indie concert promoters, coerce artists to perform at Clear Channel venues, and generally threaten musicians with no airplay because of the monopolistic power they possess. Many musicians are so intimidated by Clear Channel that they can't afford to speak out. I have to be their voice. Now, Clear Channel is starting to market concert "instant CD's". They are not a record company, but their plan to sell these CD's threatens every musicians recording royalties.

How do we fix it? Roll back the number of radio stations and media outlets that any one company can own. Disallow cross ownership between radio stations and promoters and/or concert venues, and stop granting licenses to those broadcasters that are failing to serve the public interest.

Sincerely,

Bruce Fife
President
AFM Local 99
American Federation of Musicians
325 NE 20th
Portland, OR 97232

RM-10803

BUCKET FILE COPY ORIGINAL

RECEIVED

NOV - 1 2004

Federal Communications Commission
Office of Secretary

Joanne Vecchio
42 Rhodes Street
P.O. Box 299
Cumberland, RI
02864

My name is Joanne Vecchio-www.joannevecchio.com- I am a vocalist who has recorded two CD's. I insist on live recording with no "special effects." Pure music is a rare find these days. I have been told that because my music has none of these effects that it will not get radio play. My CD's get great reviews. I have sent them to local radio stations along with a press kit, 8X10 glossy and so forth-I don't even get an acknowledgment. One can tune into a local station in my state-RI and know what song is coming next. How many times can one listen to "The Greatest Love of All" anyway. The play list never seems to change. There are so many wonderfully talented musicians out there, yet the same songs play over and over again. Technology has given us recorded musical tracks to sing to and our own specially affected recordings to lip sing with. Technology has taken away our imagination, our talent and our musical ethics. I am proud to say that when you listen to me sing on my CD-you will hear the same voice when I sing to you live. Just don't wait to hear my music on the radio. Unless things change, it will never happen.

John Ramos
4850 Marigold Place
Sarasota, FL
34231

RECEIVED
RM-10803 DOCKET FILE COPY ORIGINAL 2004

Federal Communications Commission
Office of Secretary

Hello, my name is John Ramos, currently in AFM Local 427-721. Radio in this state is most definitely a bigger part of everyday life to most people then they think!!! Everyday sports talk is played at my work, but definitely the biggest comment from me is appreciating getting rid of unnecessary, vulgar radio show hosts. One must definitely feel almost ashamed to live a hard working life only to listen to vulgar and rudeness on the air, from people who seem to have no sympathy for people who generally have to put up with that kind of mentality already from people at work!! For this you have my appreciation. Thanks for doing a great job with keeping our airwaves "sane".

John Ramos

RM-10803

Cathy Fink
9811 Havershill Dr.
Kensington, MD 20895
AFM Local 161-710 and Local 1000

RECEIVED
DOCKET FILE COPY ORIGINAL
NOV 1 2004

October 27, 2004,

Federal Communications Commission
Office of Secretary

To: FCC

I have been a professional musician for 30 years playing folk, country and children's music. I have 9 GRAMMY nominations and a GRAMMY Award, plus a catalogue of over 30 recordings. I have recordings with Rounder Records as well as my own small label, Community Music, inc.

These days, independent music is getting scarce on the radio. Most National Public Radio stations where independent labels and artists used to get airplay have replaced their local programming with talk shows. I believe the airplay on Public radio for this music has dropped by 75% in the last 10 years. Without a major label or a giant promotional budget to bribe other stations, the chances of airplay are slim these days. This has left a giant hole where a lot of excellent music programming used to be. Public radio served it's members well when it played new artists, new songs, both local and national. It supported the cultural community it lived in. that is now gone.

I believe that local radio needs to better address community culture . When WAMU radio cut back 15 hours a week of locally programmed music in favor of talk, it added to over 400 hours a week of talk radio available in this marketplace, compared to very few hours a week of independent music programming. I do not believe this serves the community. Frankly, I am also insulted that Public radio stations say they don't have advertising, and then list name of sponsor, phone number, web site and a blurb on what the company does. Isn't that an ad?

I'd like to thank the FCC for addressing this issue with a public proceeding on these issues.

Sincerely,
Cathy Fink

RECEIVED

NOV - 1 2004

Federal Communications Commission
Office of Secretary

BUCKET FILE COPY ORIGINAL
RM-10803

My name is Robert (aka Bob) Peckman. I reside at 8131 Webster Dr, Roanoke, VA 24019. I am a professional musician struggling to earn a living. That is a difficult thing to do when a very few of us gain national recognition, making the big bucks, while the rest of struggle to get heard so that we can find work. Local radio programming is a part of what makes my meager living possible. I have released three recordings myself and have played on two for other local artists. All of these are studio recordings, with professional graphics, pressed in small numbers, for sale locally and for use in promoting work. Several have received considerable play time on local stations, stations within 100 miles. Playing my recordings outside my travel area would not do me any good. If all local musicians are vying for time on a few national programs, none of us will be heard very much, if at all. And that little bit will be played mostly far away where it will not profit us. Local radio programming is a major ingredient required for me to be able to pay taxes instead of being on welfare.

National programming also has another impact, which also impacts me as a listener. We have struggled to develop a market for jazz in the Roanoke valley. Local programming allows more for cultural diversity. Not just ethnic culture, but local culture based on our lifestyle and tastes. The whole payola thing hit the jazz world particularly hard by homogenizing our musical exposure to the music with the greatest profit margins who could then make the biggest pay-offs. And, I do not think that payola has really gone away. But sponsors of radio programming tend towards the same result. The sponsor of a national program will want music played that appeals to the greatest number of people nationally. Local cultural tastes will not matter. Roanoke will hear less jazz. I will not only hear less jazz as a listener, but my customers will also hear less jazz and become less in tune with jazz. The great American musical form will take another great blow; maybe the knock-out punch!

Please do not bend to the will of the most wealthy broadcasters again. There is more to culture than money can buy. The airwaves belong to all of us. And most of us are little guys!

I am very grateful to the FCC for hearing my voice and giving me an opportunity to defend my culture and my livelihood. Please be gracious and care for us little guys in your deliberations on this issue.

Sincerely,

Bob Peckman
8131 Webster Drive
Roanoke, VA 24019

Charlie Morrow
307 7th Avenue
Suite 1402
C/O Charles Morrow CO
New York, NY 10001

RM-10803

RECEIVED

NOV - 1 2004

Federal Communications Commission
Office of Secretary

Dear FCC,

Thank you for your "Notice of Inquiry" (NOI) addressing localism in broadcasting.

I am a 62-year composer, musician and independent producer. My work is known around the world largely through radio broadcasts.

I have made numerous co-productions which brought together local broadcasters, such as my Circumpolar Spring '96 which welcomed spring as it arrived around the polar regions. Small radio stations and large from Siberia, Alaska, Canada, Greenland, Sweden, Finland and Russia collaborated in the production which was broadcast in those countries plus many more.

During the 80s I made such world productions through public radio in New York and around the world.

In the present, formatted radio has gobbled up the majority of airtime for packaged entertainment. If you follow chat lists of public radio producers like that of AIR, you know how public radio has been reduced to NEWS, CLASSICAL MUSIC and JAZZ. Mixed programming is dead and local stations struggle for market share.

I do not believe that airwaves belong to the richest entities, especially since their messages are so conventionalized as to promote a narrow range of culture, the culture monopolized and mined by those very interests.

It is as strange as seeing the same tree in every back yard and reducing our towns to clones of a few master planners.

As large interests leverage audiences by money alone, I am sad to think that we tax payers must support such narrow interests by allowing this monopoly to continue. Please do all you can to make our voices heard.

It is fortunate that Internet radio has become so strong.

Friends at FCC, please listen to us!
You know this is not the last you will hear from us.

Charlie Morrow
AFM, Local 802
SAG, New York
AES
AIR
ASCAP
IAPPA
THEA
President of Charles Morrow Associates, Inc and
The New Wilderness Foundation, Inc.

ORIGINAL

RECEIVED

NOV - 1 2004

Rm-10803

Federal Communications Commission
Office of Secretary

I am a professional musician and have played or sung on 7 independently produced albums during my career. I have also played between 60 and 120 live gigs per year from the 1980s until the present. Back in the 70s and 80s, I got occasional airplay from local stations, sometimes played live on local broadcasts, and did interviews in connection with touring. This was only possible because there were local programs that served local audiences.

In more recent years, I have not had these experiences and my general sense is that the local radio market no longer exists in the same way for musicians. In fact, I no longer listen to music on the radio at all - the stations I used to like have gone to talk radio or "national playlist" formulae and their choices of music don't interest me in the slightest. The radio industry has become much less responsive to local markets and the national homogenization has led to a "lowest common denominator" situation which is harmful to musicians, and restricts our musical culture and the fertility of our national expression!

No one will look back on these recent years as years of great creativity in music and part of the reason is the drying up of income streams for professional musicians. Loss of airplay for smaller record labels and the virtual impossibility of a DJ or station introducing a new artist or record (as happened with Elvis in the 50s and Simon and Garfunkel in the 60s) is leading to a smaller pool of talent and necessity for larger investment in order to "break" a new artist. This increased "corporate" involvement in the music industry is not producing better quality music nor major artists of greater stature. On the contrary, the difficulty of making a living is driving musicians out of the business of music. We cannot have a vibrant musical scene in this country when musicians cannot make a living on a daily basis!

Increased centralization of power in the radio industry is not good for the overall musical scene in the USA.

Thank you for opening this issue up to public commentary.

Sincerely,

Ginny Bales
AFM Local 234, New Haven, CT
38 Notch Hill Road
North Branford, CT 06471-1820

RECEIVED

NOV - 1 2004

Federal Communications Commission
Office of Secretary

To the FCC:

I am a professional horn player who has his own chamber music group/ business in Milwaukee. Although I am a member of the AFM Local 8, I have not had any playing gigs through the Local 8. I feel that Local 8 and the city and county of Milwaukee can do more to promote local musicians and to come up with performance opportunities in that area.

No, I do not work with a record label at this time.

DOCKET FILE COPY ORIGINAL

I have no experience with radio stations in Milwaukee, but I do feel that the Classical radio station in Milwaukee, 106.3 FM, WFMR, reaches a wide audience in the Milwaukee area.

No comment on the payola as I do not have experience with this.

As for national playlists, I feel that conglomerates should keep in mind local talent and taste when promoting one's work and album.

To conclude, the Federal Government can do more nationwide in promoting the arts in public schools in the age of budget cutbacks and that local governments as well as state governments can do the same thing. I feel that the AFM and FCC can do more to do this and promoting one's work on the radio and not to have local musicians to have to pay someone to have a song, piece, or work aired. That is my take on this topic.

Thank you very much for listening to my opinion on this very important issue.

Michael Keegan

1472 N. Franklin Place

#8

Milwaukee, WI 53202

PM-10803

RECEIVED

NOV - 1 2004

Hello,

Federal Communications Commission
Office of Secretary

My name is Mike Zonshine and I am the principal trumpet player for the Honolulu Symphony. My concerns over the FCC's control over radio station's ability to broadcast what they would like grow by the day.

My biggest concern is over censorship. It seems to me, as a Howard Stern fan, that the FCC has picked targets and they have very narrow scopes on only these targets.

DOCKET FILE COPY ORIGINAL

They provide fines for a man whose worst word is "doody" and yet they allow reality programmers to have people marry millionaires or even fake millionaires. Some of the contents of reality based shows seem much more offensive and salacious to me than a 50 year old man using 3 year old words.

I'm concerned what their next target can be. Maybe they won't allow productions of Salome to be heard, perhaps Candide is too daring for public consumption, or maybe a Jazz Singer can't sing Strange Fruit on a broadcast in fear of offending some white listeners.

Thanks for your time and for this opportunity.

Mike Zonshine
1441 Piikoi St. #303
Honolulu, HI. 96822

"My soul is painted like the wings of butterflies. Fairytales of yesterday, will grow but never die. I can fly my friends!" - Freddie Mercury-1991

RECEIVED

NOV - 1 2004

Federal Communications Commission
Office of Secretary

DOCKET FILE COPY ORIGINAL

RM
10803

To Whom It May Concern,

I am a professional composer/songwriter currently involved in writing music for film and television. When I began my music career years ago in upstate New York I did what most independent artists do--I made my own recording and began submitting to my local and regional radio stations for airplay and review. Some turned me down, but many more not only included my record in their rotation but also did on-air interviews with me. That was a big deal for a 19-year-old with a dream to pursue music-making as a career.

Sadly, an opportunity like the one I just described is no longer available to many young musicians due to the ever increasing influence of media conglomerates. Not only do local artists miss out on the chance to establish a following in their area via local media, but the community is deprived of the opportunity to encounter and support homegrown artists. The result is that diversity is sacrificed for corporate conformity.

I can safely claim that had it not been for the encouragement and experience I gained from the support of local radio stations when I was starting out, I may not have continued on in my musical pursuits.

In the course of the FCC's public proceedings on the issue of localism I ask that the interests of local artists and listeners be as strongly considered as the interests of corporate media.

Respectfully,

Douglas R. Stevens
2657 33rd Street
Santa Monica, CA 90405

RECEIVED

NOV - 1 2004

7117 Ventnor Ave.
Ventnor, NJ 08406

RM-10823

I'm Charlie Rutan, an AFM member, and I make a living playing the Bagpipe, performing professionally in public an average of 275-300 times a year. I've played for a President, a Queen, Rock + Sports stars, with Symphony Orchestras, basically for all kinds of events at pretty much every venue in Philly.

Federal Communications Commission
Office of Secretary

DOCKET FILE COPY ORIGINAL

Although 99.9% of my performances are live, its been my experience that whatever 'localism' there is on big radio takes the form of musicians desperate enough to render their services without compensation in an effort to get 'exposure'. Its equivalent to street-corner begging, 21st century style. When local talent does get paid, it's a mere pittance, barely covering expenses, and nowhere near AFM scale.

Radio stations periodically contact us, hoping for Pipes on St Patty's day, but the conversation quickly stops when they realize this isnt for free.

Sure, Id love to get on radio. Syndicate a one-time, half-hour interview, play a few of my songs, pick up some extra, well-needed money. Fat Chance.

Payola, (and corporations which own many stations around the country) makes every station sound the same. It dosent foster diversity, help new talent, or showcase regional styles. It only increases income + royalties for a select few. Often the FCC helps- let me give you an example.

WWFM, an all day + night classical music station operating out of Mercer County Community College, in NJ, has a number of translators in the region. One small 2-watt translator broadcast the station on 107.9 from atop Society Hill tower in Philadelphia, my city. Several years ago, when another full time Classics-only station was bought out by a larger network, this small signal from WWFM was the only Classical music broadcast in Philadelphia. Although Temple University stepped in and split airtime between Classical and Jazz, it's rather short-changing for listeners of both genres.

This past week, after the FCC declared that WWFM's 107.9 translator frequency could be put to better use by another, larger, for-profit network (Probably ClearChannel), Philadelphia lost Classical music around the clock. There was no room for debate. The FCC wouldnt budge, no amount of fund-raising by WWFM could sway the decision.

That this was my favourite station dosent matter. What matters is that the FCC quashed a tiny local station airing niche music appealing to a small demographic; issuing instead a decree effectually saying to the public 'Thou shalt listen to this instead'. What it amounts to is censorship, based on which corporation/promoter pays the most for precious airspace/time. Is the FCC liscensed for censorship?

Here's the headline:

Small public radio station silenced by FCC decision, commercial station with national playlist to take its place. If this isnt pay-for-play, what is?

Charles Rutan
7117 Ventnor Ave.
Ventnor, NJ 08406